



ASSOCIATION FOR
LATIN AMERICAN ART

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Claudia Coca, *Canibal*, 2017, detail of installation. Charcoal on canvas,
213 x 900 cm / Video HD, 04'46". Courtesy the artist

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TABLE OF CONTENTS

New Books	02
Exhibitions	08
Digital Resources	18
University and Art Institute News	18
Awards and Honors	19
Dissertations	20
Special Events	21
CAA Annual Meeting	25
Membership Form	29

| NEW BOOKS |**Teddy Sandoval and the Butch Gardens School of Art**

Edited by C. Ondine Chavoya and David Evans Frantz

Co-published by Inventory Press, Williams College Museum of Art, Vincent Price Art Museum, and Independent Curators International, 2024

ISBN 978-1-941753-59-0

The first monograph on the exuberant, polymorphous art of Teddy Sandoval, whose work explored community, queerness and Chicano identity. Accompanying the artist's first retrospective, *Teddy Sandoval and the Butch Gardens School of Art* examines the work of the inventive yet overlooked Los Angeles-based artist Teddy Sandoval (1949–95). A central figure in Los Angeles's queer and Chicano artistic circles, Sandoval was an active participant in international avant-garde movements. For 25 years, he produced subversive and playful artworks in a range of mediums—including ceramics, mail art, painting, printmaking, performance, photography, window displays and xerography—that explored the codes of gender and sexuality, particularly transforming conceptions of masculinity.

This expansive publication surveys Sandoval's work alongside other queer, Latinx and Latin American artists whose practices profoundly resonate. The expansive catalog features essays by C. Ondine Chavoya, David Evans Frantz, Raquel Gutiérrez and Mari Rodríguez Binnie, as well as biographical entries on additional artists featured in the exhibition, among them, Félix Ángel, Myrna Báez, Álvaro Barrios, Ester Hernández, Hudinilson Jr., Antonio Lopez, María Martínez-Cañas, Marisol and Joey Terrill.

Press Websites: <https://www.inventorypress.com/product/teddy-sandoval-and-the-butch-gardens-school-of-art> and <https://www.artbook.com/9781941753590.html>

**The Spirit Within: Art and Life in the Americas / El espíritu inherente: Arte y vida en Latinoamérica**

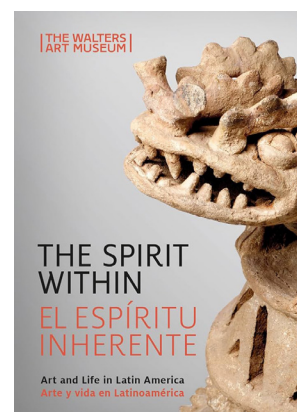
Ellen Hoobler and Patricia Lagarde

The Walters Art Museum, 2025

ISBN: 1913875938 / ISBN 13: 9781913875930

This volume, coinciding with the opening of the permanent installation *Latin American Art / Arte Latinoamericano* at the Walters Art Museum in 2025, examines how, for people in the Indigenous Americas, materials had and continue to have a life of their own.

Ancient and modern craftspeople shaped jade, gold, feathers, and clay into exquisite artworks, but the meanings of those objects are intertwined with the living



essence of the raw materials themselves. Thirty-five highlights, ancient to contemporary, provide a window into the spiritual and intellectual context in which these objects were understood by the Indigenous people who made and used them.

Thirty-five highlights, ancient to contemporary, provide a window into the spiritual and intellectual context in which these objects were understood by the Indigenous people who made and used them.

Saints & Santos: Picturing the Holy in New Spain

Cristina Cruz González

Scala Arts Publishers and the New Mexico Museum of Art, 2025

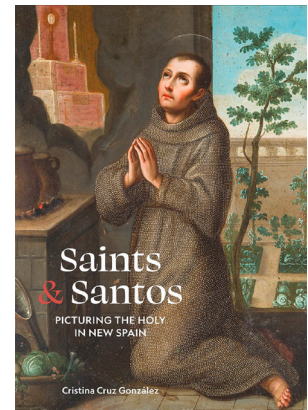
ISBN: 9781785516085.

Contributions by Montserrat Báez Hernández, Gauvin A. Bailey, Arturo Balandrano Campos, James M. Córdova, Ray Hernández Durán, Anna M. Nogar, Diego Prieto, Gabriela Sánchez Reyes, and Mark A. White.

In the late sixteenth century, following the Council of Trent, Rome's attempts to manage sanctity as an official process had a profound impact throughout the Spanish world. This lavishly illustrated publication reveals the importance of sanctity in New Spain, a viceroyalty that energetically supported the cult of saints but did not see a successful canonization case prior to independence. The project focuses on the aesthetic investment, in particular, to consider the role of images, objects, and materials in propagating, celebrating, and venerating holy men and women. Ultimately, the book assesses the reach and limits of Rome in the viceroyalty and, analogously, the archival limits for the study of Mexican sanctity. The illustrated essays are followed by an annotated catalogue, the majority of works hailing from major museum collections in Mexico. But there are surprises, too, including a decorative door from a reliquary altar (now in Texas) and a hand-painted San Felipe de Jesús vita (now in California). The publication received support from the National Institute of Anthropology and History, the Government of Mexico, and the Thoma Foundation.

Press website: <https://scalapublishers.com/saints-santos/>, Contact: 917-774-1802

New Mexico Museum of Art: <https://www.nmartmuseum.org/exhibitions/saints-santos-picturing-the-holy-in-new-spain/>

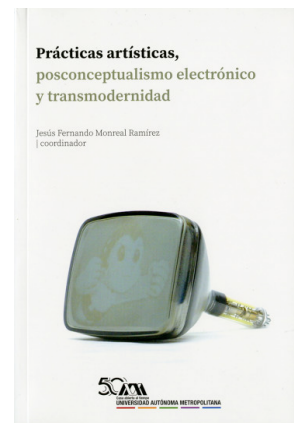


Prácticas artísticas, posconceptualismo electrónico y transmodernidad

Edited by Jesús Fernando Monreal Ramírez
Universidad Autónoma Metropolitana, 2024

El libro busca aportar a la historia genealógica de las artes mediáticas del México neoliberal, ofreciendo debates sobre prácticas artísticas que se sustentan significativamente en la electrónica, el software, el hardware o la ciencia ciudadana. El libro integra una colección de capítulos escritos por mujeres, artistas, académicas y gestoras que han dedicado años a la indagación y reflexión del tema. Pretende detonar una sensación de pluralismo epistemológico, de relaciones efectuales entre textos que no se agotan en la historia del arte, sino que ofrecen incursiones en los estudios de las ciencias sociales y las humanidades.

For more information: <https://casadelibrosabiertos.uam.mx/gpd-practicas-artisticas-posconceptualismo-electronico-y-transmodernidad-9786072832466.html>



Mexico-Tenochtitlan: Dynamism at the Center of the World

Edited by Barbara E. Mundy, Leonardo López Luján, and Elizabeth Hill Boone
Harvard University Press, 2025
ISBN 9780884025221

Tenochtitlan enjoyed a meteoric rise to power beginning in the fourteenth century, when its leaders transformed it into the political, economic, and spiritual center of the Mexica. Even after its rulership was decapitated following the Spanish invasion of 1519–1521, the city (rechristened Mexico City) remained a dynamic urban center. *Mexico-Tenochtitlan: Dynamism at the Center of the World* looks anew at the reasons for the city's rapid consolidation and enduring status as an imperial capital. Commemorating the 500th anniversary of the fall of Tenochtitlan, the thirteen chapters of this volume highlight recent discoveries brought to light by archeological and archival research; discuss excavations of offerings, burials, and skull racks as the physical residue of ephemeral performances; and examine sculptures, manuscripts, ritual objects, and luxury items as indices of artistic production and imperial ideologies. By setting continuities against the backdrop of regime change, particularly in the Indigenous sphere and among Indigenous actors, these chapters, written by archaeologists, art historians, and object conservators, enable us to see how phenomena forged in the pre-Hispanic period were carried across the sixteenth century.



Press website: <https://www.hup.harvard.edu/books/9780884025221>

Arte y Saber del Textil

Edited by Elena Phipps and Carmen Thays Delgado
Banco de Credito del Peru, December 2024
ISBN 978-9972-837-44-9

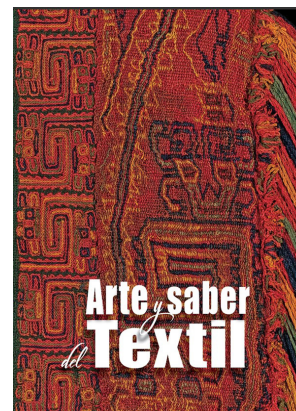
El presente libro brinda una visión milenaria sobre el arte del textil, una de las manifestaciones culturales más antiguas de nuestro país, suscitando la atención de connotados historiadores, arqueólogos y antropólogos a lo largo del tiempo.

El principal propósito del textil es la de cubrir y proteger el cuerpo; sin embargo, en el Perú se empleó como una forma de reflejar la identidad de la persona o comunidad mediante el uso de símbolos y conceptos. En ese sentido, la creatividad y el dominio técnico de los artesanos textiles fueron claves, pues elaboraron diseños cada vez más sofisticados, a través de los cuales consiguieron expresar la cosmovisión de las diversas culturas.

El libro ahonda las diversas fases del proceso textil, examina los procedimientos del hilado, el invento de instrumentos para el tejido, los métodos para su ejecución y los recursos para el teñido y la aplicación del color. Se abordan las características de las prendas y su significado en la identidad.

With essays by Sophie Desrosiers, Beatriz Devia, Elena Phipps, Carmen Thays Delgado and Delia Aponte, Ann Peters, Ann Rowe and Gabriel Prieto, Amy Oakland, Penny Dransart, Andrew Hamilton, Rommel Angeles, Jeffrey Splitstoser, Maria Elena Solar, Nilda Callanaupa.

The book can be viewed and downloaded for free at: <https://www.fondoeeditorialbcp.com/publicaciones/arte-y-saber-del-textil/>



Mexican Muralist, International Marxist: David Alfaro Siqueiros, 1941-1974

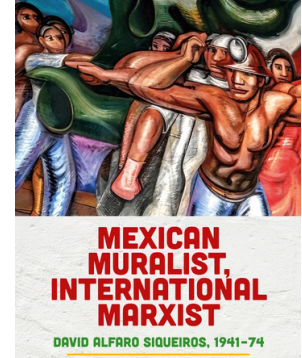
Curtis Swope
Manchester University Press, 2024
ISBN: 9781526172655

David Alfaro Siqueiros was perhaps the most important communist painter of the twentieth century. This study is the first book-length treatment in English of the full sweep of Siqueiros's post-1940 murals.

Those murals expanded the radical synthesis of politics and aesthetics that Siqueiros had developed in the 1930s. The painter's late works were energetic yet intricate expressions of the communist politics of his day: attuned to the tactical needs of the working-class movement and at the forefront of international communist art. That art, from Mexico to Britain to Italy to the Soviet Union, remained committed to the representation of the human figure, yet used abstraction to render the mechanics of history in a Marxist way and to heighten the emotional effect of scenes depicting the struggles of indigenous freedom fighters, the travails of striking workers, and the suffering of the global proletariat. Siqueiros's murals dovetailed national and international concerns and aimed to foster analysis, articulate political strategy, and provoke emotions.

Placing Siqueiros in an international context, *Mexican Muralist, International Marxist* reveals that the dogmatism the painter has been charged with was in reality a complex phenomenon. It provided a foundation for his efforts – at times problematic, at times inspired – to create an art embedded in the worldwide mass movement he saw himself as part of.

Press website: <https://manchesteruniversitypress.co.uk/9781526172655/>



Culinary Palettes: The Visuality of Food in Postrevolutionary Mexican Art

Lesley A. Wolff

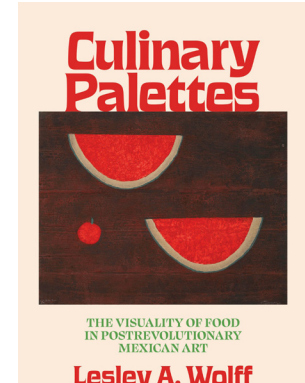
University of Texas Press, 2025

ISBN: 9781477330814

Postrevolutionary Mexico City was a site of anxious nation-building, as rampant modernization converged and clashed with the nation's growing nostalgia for its pre-Columbian heritage. During this volatile period, food became a meaningful symbol for a Mexican citizenry seeking new modes of national participation.

Culinary Palettes explores how the artistic invocation of food cultures became an arena in which to negotiate the political entanglements of postrevolutionary Mexico. Lesley Wolff casts a nuanced eye on the work of visual artists such as Tina Modotti, Carlos González, and Rufino Tamayo, who nurtured the symbolic and performative power of iconic foods such as pulque, mole poblano, and watermelon. Through analysis of a wide array of visual evidence, including paintings, architecture, vintage postcards, menus, and cookbooks, *Culinary Palettes* demonstrates how these artists positioned their work within a broad visual landscape that relied upon the power of Mexican foodways in the urban and national imagination. In the studios of modernists, Wolff argues, artistic production, foodways, and Indigeneity proved to be mutually constitutive—and at times weaponized—agents in articulating competing claims to a new nationhood.

Press website: <https://utpress.utexas.edu/9781477330814/>



| EXHIBITIONS |

Saints & Santos: Picturing the Holy in New Spain

July 20, 2024 – January 12, 2025
 New Mexico Museum of Art, Santa Fe
 Curated by Cristina Cruz González

In the late sixteenth century, Rome's attempts to manage sanctity as an official process had a profound impact throughout Spain and the Spanish viceroyalties. Sainly devotions traveled to Mexico, and circulated within the vast territory, transforming in the process. This show examines those devotions and transformations, and explores the region's attempts to propagate its own holy figures. Drawing on public and private collections from Mexico and the United States, the exhibition attends to the role of images in the construction of the holy: not only were paintings, sculptures, and engravings routinely used to propagate, celebrate, resuscitate, and venerate saintly figures, they were often employed in official beatification and canonization proceedings. The relationship between sanctity and the pictorial is a long and revered tradition that continues in the work of New Mexico's *santero* artists today. A lavishly illustrated catalogue and a scholarly symposium accompanies the exhibition.

For more information: <https://www.nmartmuseum.org/exhibitions/saints-santos-picturing-the-holy-in-new-spain/>
 Contact: 505-500-7832



Gaudencia Yupari, *Heroínas anónimas*, 2025. Textile with applications, 70 x 50 cm.

No es lo mismo escribir la historia que bailarla: La historia peruana desde las representaciones y las prácticas regionales [Writing history is not the same as dancing it: Peruvian history from regional representations and practices]

February 4 – April 27, 2025

Gallery Juan Pardo Heeren – ICPNA (Lima, Peru)

Curated by Gabriela Germana and Karen Bernedo

Peruvian literary critic Antonio Cornejo Polar stated that “writing history is not the same as dancing it,” referring to those stories that are not told through texts, but rather through other versions that reveal “the cultural variety of historical consciences” and the multiple ways and possibilities of remembering and legitimizing what has happened over time (1994). The phrase refers to a material and living repertoire that evokes history while symbolically renewing it by “repeating” it in an ever-changing present.

Indigenous peoples of the Central Andes developed their own methods to preserve histories and memories through material objects and bodily practices, such as quipus, textiles, masks and rituals. However, colonization imposed writing as the main means of recording, establishing an official history that legitimized the power of the dominant groups while marginalizing and discriminating against Indigenous, mestizo, and Afro-Peruvian knowledge and practices.

The works on display offer an approach to official Peruvian history from regional and local perspectives. Through retablos, carved gourds, ceramics, textiles, imagery, Sarhua boards, masks, and dances, communities across Peru reinterpret history on their own terms, often reclaiming local protagonists and events that have been excluded from the official narrative. The exhibition seeks to highlight stories and memories that are not written, but that are represented and danced from the bodies of Indigenous and rural artists.

Participating artists: Ana María Arévalo Ccaico, Manuel Breña, Enrique Casanto, Fray Luis Berrocal, Kania Dorregaray, Florentino Estrada, Venuca Evanán, Ezequiel Fabián, Leoncio Fabián, Germán Gonzales Alfaro, Javier Gonzáles Páucar, Pedro Gonzáles Páucar, Canzialina Laureana Marín, Pedro Manrique, Antonio Páucar, Irma Poma Canchumani, Violeta Quispe, Teodoro Ramírez, Santiago Rojas, Sixto Seguil, Deniss Sánchez, Rosalía Tineo, Jesús Urbano Cárdenas, Catterin Urbano, Jorge Jaime Valdez, Gaudencia Yupari, Festival Wanka Producciones

For more information: <https://cultural.icpna.edu.pe/visuales/>

Contact: ggermanar@gmail.com and karenbernedo@gmail.com



Gaudencia Yupari, *Heroínas anónimas*, 2025. Textile with applications, 70 x 50 cm.

Radical Histories: Chicax Prints from the Smithsonian American Art Museum

February 6 – June 8, 2025
Colby College Museum of Art, Waterville, ME

November 16, 2025–March 2, 2026
The Huntington Library, Art Museum, and Botanical Gardens, San Marino, CA



Julio Salgado, *Queer Butterfly: I Exist*, 2019, inkjet print on paper, Smithsonian American Art Museum, Museum purchase through the Lichtenberg Family Foundation, 2020.37.5, © 2020, Julio Salgado

Radical Histories: Chicax Prints from the Smithsonian American Art Museum features 60 works drawn from SAAM's collection of Latinx art, one of the leading national collections of its kind. The exhibition includes work by more than 40 artists and collectives including Lalo Alcaraz, Yreina D. Cervántez, Dignidad Rebelde (Jesus Barraza and Melanie Cervantes), Juan Fuentes, Rupert García, Ester Hernandez, Luis Jiménez, Alma Lopez, Yolanda López, Malaquias Montoya, Royal Chicano Air Force, among others. An extension of SAAM's first exhibition on the subject, the landmark *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*, *Radical Histories* concentrates on Chicax artists' efforts to assert multiple views of American history.

Artists featured in *Radical Histories* created graphic counter-histories—from ancient to contemporary times—posing questions regarding American identity, sexuality, race and ethnicity, and borders. These Chicax printmakers educated and agitated the public by presenting political and social themes as declarations of political advocacy and manifestations of cross-cultural solidarity. They also used political graphics to galvanize community support around issues of labor equality, supporting the farm workers' movements of California and Texas by creating vivid images informed by satire, Pop Art, and Conceptualism. Moreover, they drew upon established traditions such as Mexican codices, reimagined popular calendar formats, and produced elaborate multilingual event posters to promote political action and heighten awareness of anti-war and pro-peace movements. Recurring subjects include immigration and the borderlands.

The exhibition also explores commemorative portraiture. Using photographs as references, Chicax artists resurrected and memorialized unknown and underrepresented artists and historical figures, offering overdue recognition to many individuals of color for their important contributions to society. Highlighting the importance of language in Chicax graphics, *Radical Histories* also examines the interplay between text and image, the artistic deployment of poetry, graffiti, and historical quotations, among other literary devices, to communicate with the public.

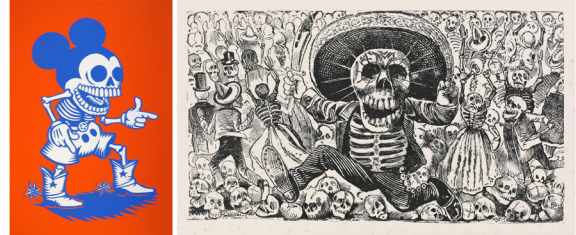
Radical Histories was organized by Claudia Zapata, former curatorial assistant for Latinx art at the Smithsonian American Art Museum.

For more information: <https://americanart.si.edu/exhibitions/radical-histories>

In Creative Harmony: Three Artistic Partnerships

**Arshile Gorky and Isamu Noguchi,
José Guadalupe Posada and Artemio Rodríguez,
and Nora Naranjo Morse and
Eliza Naranjo Morse**

February 16 – July 20, 2025
Blanton Museum of Art
The University of Texas at Austin



Left: Artemio Rodríguez, *Mickey Muerto 3* [Dead Mickey 3], 2005, silk screen, 27 5/8 x 19 5/8 in., Artemio Rodríguez Collection © Artemio Rodríguez.
Right: José Guadalupe Posada, *Calavera oaxaqueña* [Calavera from Oaxaca], circa 1910, type-metal engraving, 11 7/8 x 15 7/8 in., Artemio Rodríguez Collection.

No artist creates in isolation. Shared visual languages, techniques, and concerns shape artistic innovation. *In Creative Harmony* explores the ways in which artists inspire each other by highlighting the relationships between three pairs of artists: inter-generational Mexican printmakers José Guadalupe Posada and Artemio Rodríguez; friends and innovators in abstract painting and sculpture Arshile Gorky and Isamu Noguchi; and Nora Naranjo Morse and her daughter Eliza Naranjo Morse, who have created new work together for the first time. This three-part exhibition—each partnership organized by a different Blanton curator—reveals the diversity of connections and contexts that drive creativity.

The section José Guadalupe Posada and Artemio Rodríguez: Calaveras y Corazones, organized by Vanessa Davidson, Research Curator of Latin American Art at the Blanton, explores a virtual conversation between two radical Mexican printmakers. Known as “The Mexican Goya” as well as “The Printmaker of the People,” Posada (1852–1913) is also considered the father of modern Mexican printmaking. Building upon Posada’s seminal use of irony, satire, and social critique as potent artistic strategies, Rodríguez (b. 1972) employs the same grim humor in works challenging contemporary social and political injustice. Although separated by the span of a century and living in different worlds, both artists embrace caustic political critique and parody in works often populated by mischievous calaveras, while simultaneously celebrating their communities’ popular tales and traditions. Featuring approximately 85 artworks, including many Posada prints drawn from Rodríguez’s personal collection, this is the first U.S. museum exhibition to pair these two Mexican printmakers in direct dialogue.

For more information: <https://blantonmuseum.org/exhibition/in-creative-harmony-three-artistic-partnerships/>

Claudia Coca: La piel de mi reino—25 años y más

February 25 – May 4, 2025

Instituto Cultural Peruano Norte Americano (ICPNA)

Espacio Germán Krüger Espantoso, Lima, Peru

Curated by Dorota Biczal

La piel de mi reino (*The skin of my kingdom*) brings together more than forty works realized by Claudia Coca between the mid-1990s and the present to illuminate the artist's unwavering commitment to the methodical examination, deconstruction, and reimagination of various historic representations systems. Coca wrangles them out from the colonial structures they have been imbricated with, to make them her own and to reclaim them for her creatures—her people and their companion species.

Coca emerged on the Limeño art scene during Albero Fujimori's dictatorship and with her audacious, politically charged, neoexpressionistic painting, she quickly established herself with the probing examination of women's roles in the Peruvian society, their attendant stratifications, and violent repercussions. Since then, her persistent historical perspective has reflected on various representations of gender, race, class, and other forms of classification of humans and other species, and the pictorial ways to establish distinctions between them. Regardless of the diversity of mediums she has embraced since then, her line of investigation has been consistent. Coca has been systematically looking backwards to examine visual and textual sources—from the casta painting and emblematic chronicle of Guamán Poma de Ayala, through the pictorial repertoire of the Spanish court painting and botanical “expeditions” of the colonial period; the idioms of the Western Pop art and Peruvian “popular art,” to the modern monuments, contemporary advertising, and even the exploratory eye of the publications that consider themselves as scientific, such as *The National Geographic*. Her goal is to show how the pictorial universe has the power to construct, dismantle, and reconstitute shared, common imaginaries that constitute our self-understanding. If most images attempt to inscribe us within clear, but strict and limiting rubrics, Coca's work proposes a liberatory vision of radical equality—and not just for humans but also for the organic and mineral beings. Yet in other words, she examines and reinvents the pictorial world to image a different real and material world—the world more just, equitable, and empathetic.

For more information: https://cultural.icpna.edu.pe/portfolio_page/claudia-coca/



Claudia Coca, *Canibal*, 2017, detail of installation. Charcoal on canvas, 213 x 900 cm / Video HD, 04'46". Courtesy the artist.

ficciones patógenas

March 13 – July 27, 2025

Leslie Lohman Museum of Art in New York

Curated by Georgie Sánchez and Stamatina Gregory

“Possessed.” “Deviant.” “Sick.” Historically, colonial regimes attempted, gained, and maintained control over cuir/kuir/queer, trans, Black, and Indigenous people by pathologizing them along with their relationships—to the land, to the nonhuman, to one another. The rich sexual and gender diversity of the many cultures of Abya Yala (Kuna for the entirety of the Americas) was unintelligible to Western knowledge frameworks. To justify acts of violent dispossession and extraction, they characterized specific ways of existing as unnatural. These narratives have wound through legal, religious, cultural, political, and ideological structures in Abya Yala since 1492, and—as ficciones patógenas (pathogenic fictions)—they shape our understandings of bodies, land, culture, and power today.

The artists in this exhibition explore how ficciones patógenas have been perpetuated and embodied, occluding local, non-Western, and Indigenous ways of being and knowing. In their 2018 book *ficciones patógenas*, Guaxu trans writer, activist, and participating artist Duen Neka’hen Sacchi traces their own medical history through Western regimes of bodily conformity. The wounding and suturing of Neka’hen’s body (and other nonconforming bodies), based on false notions of order and reproduction, echoes the violent reshaping of the “Indies,” which inextricably bound biology to nationhood. This impact is also traceable through technological, linguistic, territorial, and economic processes. Through hybrid practices that draw from Indigenous, colonial, and contemporary images and strategies, the artists propose ways in which land and bodies exist as sites of resistance and transformation.

This exhibition is part of *Dispossessions in the Americas: The Extraction of Bodies, Land, and Heritage from la Conquista to the Present*, a project of the Mellon Foundation’s Just Futures Initiative. Over the past three years, in eleven countries across the Americas, the project has sponsored exhibitions documenting over 500 years of territorial, embodied, and cultural heritage dispossession through mechanisms of deceit, disease, and warfare. The exhibitions have featured contemporary artworks that address indigeneity, extractivism, coloniality, racism, and gender and sexual dissidence. The organizers of *ficciones patógenas*, Stamatina Gregory and Georgie Sánchez, bring together only a small selection of the artists and artworks presented across this multitude of international exhibitions.

For more information: <https://leslielohman.org/exhibitions/ficciones-patogenas>
Contact: Georgie Sánchez, georgies@princeton.edu



Javi Vargas Sotomayor,
Huayco epidemia (Constelación Chuquichinchay), 2017.
Digital print on cotton paper.
Courtesy of the artist.

Honey: Paulo Nazareth

March 19 – May 16, 2025

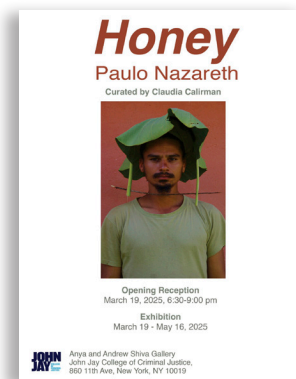
Anya and Andrew Shiva Gallery at John Jay College of Criminal Justice, New York, NY

Curated by Claudia Calirman

HONEY delves into the work of Brazilian artist Paulo Nazareth, suggesting that perceptions of racial identity are as fluid, viscous, multifaceted, and contextually shaped as honey. Like honey, these different understandings embody flexibility and adaptability, while also carrying bittersweet connotations: the sweetness of indulgence and delight, the sting of mockery and playful sarcasm, the veneer of passive-aggressive politeness, the weight of efficiency and labor, the chaos of messiness, and even the potential for harmful reactions.

Performing at times as an Indigenous man and at others as a Black person, Nazareth navigates identity with fluidity depending on the context and circumstances. His mixed heritage—Indigenous, Afro- Brazilian, and European—enables him to challenge fixed notions of identity to subvert preconceived ideas of the self. Through his vast, surprising, and witty body of work, he persistently shifts his approach, experiments with diverse tactics, and adopts unconventional methods to reject exoticization, resist the constraints of narrow political identities, and defy expectations tied to his “authentic” self.

For more information: https://shivagallery.org/featured_item/no-trespassing-artists-comment-on-the-migration-crisis/



Drawn to Earth: Contemporary Art and Environment in the Americas

April 12 – October 11, 2025

Harvard Art Museums

Curated by Madeline Murphy Turner

Drawing has played a crucial role in the conception of the Americas as a territory. Due to the medium’s accessibility in outdoor settings and ease of circulation, during colonization, artists and scientific explorers often sketched landscapes that deceptively portrayed the land as uninhabited. They also used drawing to record and classify the plants and related specimens they encountered across the region, implementing the medium to categorize a world that was unfamiliar to the European eye. Later, as independent nations formed, the landscape genre and the scientific study of land were tools for countries to shape their identity in relation to the ground they occupied.



Rosana Paulino, *Sem título*, da série *Jatobá* / *Untitled*, from *Jatobá* series, 2022. Watercolor and graphite on paper, 30 1/4 x 11 1/4 in. Harvard Art Museums/Fogg Museum, Margaret Fisher Fund.

The legacy of drawing in the Americas as it relates to the environment brings us to the present day when contemporary artists are turning to the medium to question this very history. Through more than 15 artworks from the collection—many of which are new acquisitions—*Drawn to Earth: Contemporary Art and Environment in the Americas* asks how and why artists in the Americas today utilize the practice of drawing to address topics of land, territory, ecological crisis, and our own relationship as humans to the other-than-human world.

Drawn to Earth is informed by intersecting themes that engage with and revise historical approaches to drawing as a medium deeply tied to picturing the entanglement of land, plants, water, and humans. On the one hand, some of these artists use the genre of landscape drawing, subvert it, or disregard its representational schemas completely in favor of their own strategies and cosmovisions. Others allude to botanical illustration to evaluate and critique taxonomy’s harmful impact not only on the environment, but on people who are minoritized due to their race, gender, or sexuality. The show also seeks to expand the definition of contemporary drawing, presenting practices that incorporate elements such as water and natural inks as protagonists in the creative process.

Featured artists: Laura Anderson Barbata, Jimena Croceri, Teresita Fernández, Sandra Gamarra Heshiki, Joseph Hardesty, Jim Hodges, Terran Last Gun, Marisol, Joiri Minaya, Rosana Paulino, Daiara Tukano

Curated by Madeline Murphy Turner, Emily Rauh Pulitzer Curatorial Fellow in Contemporary Drawings (madeline_turner@harvard.edu).

Hugo Crosthwaite: Tijuacolor

April 28 – May 30, 2025

Stanier Gallery at Washington & Lee University, Lexington, VA

Curated by Andrea Lepage and Kevin McNamee-Tweed

Spontaneous & Improvisational:

Live Mural Performance: April 28 - May 10, 2025

Lecture and Reception:

May 12, 2025, 5:30-6:30pm, Wilson Hall’s Concert Hall

Over two weeks, Hugo Crosthwaite will engage in the spontaneous and improvisational creation of a mural with a visual narrative that explores themes of borders and immigration. Tijuacolor is Crosthwaite’s invented compound word fusing “Tijuana” and “color,” playing with TV and film technological branding concepts such as ‘technicolor’ or “in full color.” The performance mural and corresponding work promise a visually exciting and true-to-life narrative that explores complex issues such as immigration, transculturation, gentrification, and gender violence. Throughout the mural-painting

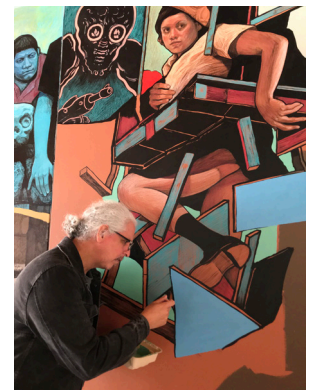


Image courtesy of Hugo Crosthwaite Studio and Luis De Jesus Los Angeles.

performance, the exhibition spaces will be accessible to the public, allowing visitors to observe firsthand as Crosthwaite embarks on his artistic journey, painting directly onto the gallery walls. Upon the conclusion of the exhibition, in accordance with the artist's instructions, the mural will be painted over, symbolizing the ephemeral nature of border regions. *Tijuacolor* is co-curated by Andrea Lepage and Kevin McNamee-Tweed.

Born in Tijuana in 1971, Crosthwaite grew up in Rosarito, Baja California, 10 miles south of the international border. A 1997 graduate of San Diego State University with a BA in Applied Arts and Sciences, Crosthwaite works in a linear and improvisational fashion. He combines portraiture, comic book references, urban signage, commercial facades, and mythology in dense, layered compositions. Crosthwaite brings characters from allegory and popular media to the stage of the human condition, interacting with the architecture of Tijuana and dreams of the border. The work reflects the character of frenetic urban settings, a border in flux. Fear, hope, pain, and celebration are represented together as Crosthwaite elevates the ordinary person to heroic levels showing the trials they endure while surviving in contemporary society. Hugo Crosthwaite is represented by Luis De Jesus Los Angeles.

Drop in during regular gallery hours M–F 9:00am–5:00pm to watch the artist create a mural live in Staniar Gallery. For more information: <https://www.wlu.edu/staniar-gallery/current-season/tijuacolor>

Latin American Art / Arte Latinoamericano

May 17, 2025 – Ongoing
The Walters Art Museum, Baltimore, MD
Curated by Ellen Hoobler and Patricia Lagarde

Latin American Art / Arte Latinoamericano presents over 200 artworks from the museum's expansive collection of art from South, Central, and North America and the Caribbean in one contiguous space for the first time in the museum's history. Encompassing works from 40 cultures, spanning more than four millennia, the beautifully reimagined North Court galleries—renovated for the first time in 40 years for this permanent exhibition—create a space for visitors to engage with the collection through bilingual materials.



The exhibition presents objects by geographic area and theme, diving deep into location, materials, and the natural world of the Americas. Visitors will encounter examples of ancient ceramic, earthenware, gold, paint, shell, silver, stone, textiles, and more. Collection highlights include dozens of gold and jade ornaments from Colombia and Central America; a large-scale Mexica (Aztec) statue of Macuilxochitl, patron god of music, dance, and gamblers; a colonial-era painting of Saint Rose of Lima; two Maya ceramic burial urns, colored with the special Maya blue colorant; and elaborately modeled Andean drinking vessels and ceramics ritually sprinkled with the red pigment cinnabar.

Latin American Art / Arte Latinoamericano is also an exceptional opportunity to see exciting recent acquisitions of contemporary art for the first time. Several acquisitions by living artists were made specifically for the exhibition, and include works by Jessy DeSantis, Melissa Foss, Eugenio Merino, Ana de Orbegoso, Uriarte Talavera, Pierre Valls, and Kukuli Velarde. These acquisitions explore key ideas such as migration, identity, and gender expression, and express visual and thematic resonances with art from the ancient Americas.

For more information: <https://thewalters.org/exhibitions/latinoamericano/>

Teddy Sandoval and the Butch Gardens School of Art

September 12, 2025 – January 11, 2026

The Contemporary Austin, Jones Center, Austin, TX

Curated by C. Ondine Chavoya and David Evans Frantz

Past venues:

Vincent Price Art Museum, Los Angeles, CA:

October 21, 2023 – March 3, 2024

Williams College Museum of Art, Williamstown, MA:

August 23 – December 22, 2024

Teddy Sandoval and the Butch Gardens School of Art is the first museum retrospective dedicated to the inventive though overlooked artist Teddy Sandoval (1949–1995).

A central figure in Los Angeles's queer and Chicanx artistic circles, Sandoval was an active participant in both U.S. and international avant-garde movements. For twenty-five years, he produced subversive, yet playful artworks that explored the codes of gender and sexuality and continuously mined archetypes of masculinity in his work through his signature icon of a faceless man, often sporting a mustache.

This expansive survey assembles works by the artist across many media, with particular attention on his printmaking, drawings, mail art, and xerography. The exhibition's title highlights the faux institution and artistic persona that Sandoval named after Butch Gardens, a gay bar in Los Angeles during the early 1970s that was frequented by the artist and other Chicanx clientele. He utilized this imprint to distribute his artworks and organize exhibitions with friends and collaborators. While the "school" designation invokes a group, the Butch Gardens School of Art only had one member: Sandoval.

In the spirit of collectivity suggested by the "school of art," this exhibition includes works by other queer, Latinx, and Latin American artists who share similar graphic sensibilities, approaches to media, or thematic interests. The exhibition proposes an alternative model for the solo survey that incorporates unanticipated affinities and parallel histories across the Americas.

Teddy Sandoval and the Butch Gardens School of Art is a traveling exhibition curated by C. Ondine Chavoya and David Evans Frantz. It is produced by Independent Curators International (ICI), New York, in collaboration with the Vincent Price Art Museum at East Los Angeles College and the Williams College Museum of Art.

For more information: <https://curatorsintl.org/exhibitions/22724-teddy-sandoval> and <https://thecontemporaryaustin.org/>



Installation view, *Teddy Sandoval and the Butch Gardens School of Art*, Williams College Museum of Art, Williamstown, MA, 2024. Photo: Bradley Wakoff, Courtesy of WCMA.

| DIGITAL RESOURCES |

Julia P. Herzberg has donated two cassette tapes titled “Interview with Julia P. Herzberg and Helena (Holzer) Benitez” to the University of Miami Libraries Cuban Heritage Collection. © Julia P. Herzberg. The “Interview” took place on February 7, 1990 at 1125 Park Avenue, New York, NY., then home of Julia P. Herzberg Helena (Holzer) Benitez, was the former wife of Wifredo Lam from 1944 to 1950. The discussion centers on Helena Lam’s memories of Wifredo’s paintings, his practice, their cultural life in Havana, the artist’s family, his relationship with Lydia Cabrera, and his relationship to Afro-Cubanism.

To access the “Interview,” and the forthcoming transcription, see Collection CHC5650 – Julia P. Herzberg, Ph.D. collection (<https://atom.library.miami.edu/chc5650>) and click this link: <https://miami.app.box.com/folder/308216879495?s=sbh6jn27iqx0ooovarbt7ofw68kqmv0r> in the section “Content and structure elements.”

| UNIVERSITY AND ART INSTITUTIONS NEWS |

Alanna S. Radlo-Dzur joined the Department of Art & Art History at the University of Rochester as Assistant Professor in January 2025.

Julia Herzberg has been nominated to the Board of Directors of the CINTAS Foundation.

| AWARDS AND HONORS |

Trenton Barnes received an honorable mention for the 7th Annual ALAA Article Award for “Blood, Obsidian, and the Teotihuacan Cult of the Mirror” *Ancient Mesoamerica*, 35 (2024): 1–21.

Catalina Chernavsky Sequeira (PhD Candidate Department of Art and Art History, University of Texas at Austin) was awarded an ALAA Graduate Student Travel Award.

Savannah Esquivel (University of California, Riverside) received the 7th Annual ALAA Article Award for “Haunted Monasteries: Troubling Indigenous Erasure in Early Colonial Mexican Architecture” *Arts* 13, no. 2 (2024): 1–24. <https://doi.org/10.3390/arts13020061>

Tatiana Flores received the 4th Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for “The We Within: Oceanic Imaginaries of Caribbean Art.” *La Escuela Journal*, No. 1: Hydrocommons Cultures: Art, Pedagogy, and Care Practices across the Americas, (eds) Lisa Blackmore and Alejandro Ponce de León (2024), 278–304.

Joseph R. Hartman (University of Missouri-Kansas City) received a 2025 NEH Fellowship for “Eye of the Hurricane: Politics of Art, Architecture, and Climate in the Modern Caribbean.” Hartman will use the fellowship for research and writing leading to a book on Caribbean artistic and architectural responses to hurricanes during the 1920s and 1930s.

Rigoberto Luna received an honorable mention for the 6th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Soy de Tejas: A Statewide Survey of Latinx Art* (San Antonio: City of San Antonio Department of Arts and Culture, Centro de Artes Gallery, 2024).

Elize Mazadiego (University of Bern) was awarded a 2024 Andy Warhol Foundation Arts Writers Grant (article category).

Anthony J. Meyer was awarded the 10th ALAA Biennial Dissertation Award for “The Givers of Things: Tlamacazqueh and the Art of Religious Making in the Mexica and Early Transatlantic Worlds.”

Nathalie Miraval (Yale University) was awarded the Andrew W. Mellon Pre-doctoral Fellowship at the Center for the Advanced Study of Visual Arts (2024–2026).

James Oles received the 6th Annual ALAA-Thoma Foundation Exhibition Catalogue Award for *Mexichrome: Fotografía y color en México* (Mexico City: Museo del Palacio de Bellas Artes/Instituto Nacional de Bellas Artes y Literatura, 2023).

Lucy O’Sullivan received an honorable mention for the 7th Annual ALAA Article Award for “Martyrdom in the Age of Mechanical Reproduction: The Photograph as Testimony and Trace in Mexico’s Cristero War (1926–29)” *Latin American and Latinx Visual Culture* 6, no. 1 (2024): 1–19.

Gigi Otalvaro-Hormillosa received an honorable mention for the 4th Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize for “Michael Richards: Performance as Ritual and Black-Indigenous Haptic Visuality” in *The Routledge Companion to Decolonizing Art History*, (eds) Tatiana Flores, Florencia San Martín, and Charlene Villaseñor-Black (2024), 544–554.

Leonardo Santamaría Montero (PhD Candidate Department of Art History and Visual Studies, Cornell University) was awarded an ALAA Graduate Student Travel Award.

Madeline Murphy Turner received an honorable mentioned for the 10th ALAA Biennial Dissertation Award for «What Women Write: Artist's Books, Postal Objects, and Independent Theater in Mexico City (1979–92).»

Juliet Wiersema (University of Texas San Antonio) was awarded the Kemble Fellowship in Maritime History at The Huntington Library for the 2025–2026 academic year.

Juliet Wiersema received the 2025 ALAA-Arvey Foundation Book Award for *The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands* (University of Texas Press, 2024).

| DISSERTATIONS IN PROGRESS |

Chasitie Brown, “The Dormant Scar: Embodying Blackness in the *Queloides* Exhibition Series in Cuba, the United States, and Spain (1997-2012).” The University of Texas at Austin. Contact: chasitiebrown@utexas.edu.

Catalina Chernavsky Sequeira, “The Spatial Laboratory: New Media Art by Women Artists in Argentina and Brazil, 1970s-1980s.” The University of Texas at Austin, Advisors: Drs. Adele Nelson & George Flaherty. Contact: catalina.cs@utexas.edu.

Nathalie Miraval, “Sacred Inversions: Martha, Monsters, and Domestic Devotion in the Early Afro-Iberian Atlantic.” Yale University, Advisor: Cécile Fromont. Contact: nathalie.miraval@yale.edu.

Pilar Dirickson Garrett, “Objects of Distinction: The Making of Race, Space, and Region in Exhibitions of Brazilian Popular Art, 1930-1965.” The University of Texas at Austin, Advisor: Dr. Adele Nelson. Contact: pdiricksongarrett@utexas.edu.

Rachel Schloss, “Earthen Acts: Landscape, Architecture, and /Allpa/ at Inka Písaq (Cusco, Peru).” Cotsen Institute of Archaeology, UCLA. Contact: rachelschloss@ucla.edu.

Joseph Shaikewitz, “Un-Imaginable: Travesti Visualities in Latin America, 1900–1960.” Institute of Fine Arts, New York University, Advisor: Dr. Edward J. Sullivan. Contact: jss9876@nyu.edu.

Estefanía Vallejo Santiago, “We Are Resistance: Negotiations of Identity and Place in Puerto Rican Muralism.” Florida State University, Advisors: Dr. Paul Niell and Dr. Mora Beauchamp-Byrd. Contact: evallejo-santiago@fsu.edu.

Gabriella Wellons, “Sculpting Earthen Architecture: Cupisnique Murals and Monumental Relief in Deep Andean History.” Harvard University, Advisor: Thomas B.F. Cummins. Contact: gwellons@g.harvard.edu.

| DISSERTATIONS COMPLETED |

Macarena Deij Prado, “Negotiating the Colonial Order: Art and Spanish American Religious Processions, 1570–1630.” The University of Florida, Advisor: Maya Stanfield-Mazzi. Contact: mdeijp@uic.edu.

Megan Flattley, “Out of the Fragments, New Worlds: Spatial and Social Construction in the Work of Diego Rivera, 1913-1933.” Completed May 2024, Tulane University, Advisor: Adrian Anagnost. Contact: flattley@umich.edu.

Katie Elizabeth Ligmond, “Deliberate Confusion: The Role of Abstraction in Imperial Andean Textile Design.” University of California, Santa Cruz, Adviser: Carolyn Dean. Contact: kligmond@ucsc.edu.

Gwen A. Unger, “Other Selves: Critical Self-Portraiture in Cuba during the ‘Special Period in the Time of Peace,’ 1991-1999.” Completed December 2024, Columbia University in the City of New York, Advisor: Dr. Alexander Alberro. Contact: gau2103@columbia.edu.

| SPECIAL EVENTS |

Decentering Transnationality. The Impact of Latin American Artists in Post-War Europe

Bibliotheca Hertziana/Max Planck Institute for Art History, Rome Italy
March 3–4, 2025

From the early decades of the twentieth century, Europe—followed by North America after 1945—became the nexus of migratory flows of artists, objects, ideas, and cultural agents, particularly from Latin America. Yet, while the presence of Latin American artists in the United Kingdom and France has been the subject of extensive and ongoing research projects, the same is not true for other European countries eschewing the powerful axis of Paris - London - New York. While scholarly research has focused on mobility, mapping, and circulation, we aim to shift the focus to the emergence of multilayered identities by investigating the reception of artists, objects, ideas, and cultural agents in European countries other than main centers. For example, in Amsterdam artists from Latin America developed artistic strategies and independent initiatives that played an important role in the experimental art scene in the Netherlands and abroad. In Italy, the arrival of performance art from Argentina found a favorable reception in the Rome-based experimental theatre of the 1960s and 1970s, anticipating later performative works. These countries, together with the GDR and Eastern Europe have largely been left out of transnational studies concerning contacts and journeys with and from Latin America. Through an examination of key figures from Latin America and their impact on local European art scenes, this workshop will shed light on unexplored pathways/networks of global artistic exchange.

Organized by Lara Demori (Bibliotheca Hertziana), Elize Mazadiego (University of Bern) and Felipe Martinez (Leiden University).

For more information: <https://www.biblhertz.it/events/40592/2206>

Artemio Rodríguez's Odyssey: A Printer's Apprentice Becomes a Master Printmaker

Blanton Museum of Art, The University of Texas at Austin

March 8, 2025

How did a young poet working as a printer's apprentice in rural Mexico discover linocut printing, to become an acclaimed artist while living in the U.S. by reinventing traditions first popularized by Master Printmaker José Guadalupe Posada, a century before? In this rare public talk, artist Artemio Rodríguez reveals the details of his artistic journey, from his collaborations with the Chicano communities that embraced him in California to his virtual conversation with Posada. Join us for this special conversation celebrating the exhibition José Guadalupe Posada and Artemio Rodríguez: Calaveras y Corazones, on view now at the Blanton Museum of Art.

For more information: <https://blantonmuseum.org/exhibitions-calendar/events-calendar/>

Artemio Rodríguez, Carving Thoughts: From Idea to Print

Blanton Museum of Art, The University of Texas at Austin

March 8, 2025

Come see first-hand the principles of relief printing in action: one of the oldest and most traditional printing techniques. Watch as Mexican artist Artemio Rodríguez draws and carves a linocut plate, and then prints the carved plate by hand, using a simple wooden spoon. Rodríguez intends to accomplish this in one hour, so linger to see the process: start to finish.

For more information: <https://blantonmuseum.org/exhibitions-calendar/events-calendar/>

Music in the Early Modern Spanish Americas, Performance Spaces, and Archives

The Huntington Library

March 21–22, 2025

This interdisciplinary conference aims to examine the musical sounds that once reverberated across the Spanish Americas. This conference's discussions and dialogs will demonstrate how the arts—whether sonic, visual, or literary—never existed isolated from each other, but worked together in the early modern Spanish Americas to enhance devotion, signal identity, or to express agency. Taking the Nahuatl-language canticles of the *Psalmody Christiana* (Mexico City, 1583) as its touchstone, this conference brings attention to the Library's Hispanic collection and the innovative critical approaches engendered by interdisciplinary studies of musical sources, bringing attention to the acoustic interventions and embodied experiences of the builders, painters, performers, and audiences who grappled with colonialism through the interplay of sound, music, and space, often in innovative and culturally-specific ways.

For more information: <https://huntington.org/academic-conferences-lectures>

Wild or Merciful: Translating Early Modern Mexico

Nadia Cervantes Pérez and Alanna S. Radlo-Dzur for the Program in Translation and Intercultural Communications at Princeton University

Louis A. Simpson International Building, Room 144

March 24, 2025 at 12pm

In this talk, the speakers will discuss the contributions of Translating Mesoamerica, a digital humanities project that for the first time features the transcription and translation of Mesoamerican manuscripts in Nahuatl housed in Special Collections at Princeton University Library, spanning from the 16th–19th centuries. The work offers insights into colonialism, documenting how Indigenous peoples adopted and adapted Christianity, European laws, and Western knowledge. Contributing to Princeton’s renewed focus on Native North American and Indigenous Studies, the project emphasizes a collaborative approach that engages ethically with Indigenous peoples, communities and nations. The speakers will discuss challenges specific to Nahuatl-language documents in both alphabetic and pictographic writing where translation choices obscure or reveal Indigenous epistemologies.

For more information: https://my.princeton.edu/piirsptic/rsvp_boot?id=1953430

Art of the Indigenous Americas. Interdisciplinary Approaches to Pre-Columbian Art History: New Avenues of Interpretation

Midwest Art History Society Annual Meeting, Denver, CO

April 3–5, 2025

Co-Chairs: Margaret Jackson, Ph.D., Associate Professor of Art History, University of New Mexico; mars@unm.edu; Beth Wilson Norwood, Ph.D. Candidate in Art History, University of New Mexico; bwilsonnorwood@unm.edu.

Art With an Expert: Sex, Death, and Posada’s Penny Press: A Skeletal Modernity

Blanton Museum of Art, The University of Texas at Austin

May 11, 2025

Whether satirical, political, playful, or celebratory of popular traditions and tales, Posada’s prints played a pivotal part in the circulation of cheap broadsides hawked at street corners and sold at popular markets and bars at the turn of the 20th century. Incorporating Dr. Michael Matthews’ newest research on Porfirian working-class sexuality encoded within the diverse broadsides, newspapers, and journal covers that featured Posada’s work, this talk is an introduction to the intricate histories of modern journalism in Mexico as manifest in penny papers published on the cusp of the Mexican Revolution.

For more information visit: <https://blantonmuseum.org/exhibitions-calendar/events-calendar/>

Round table in tandem with

The Brilliance of the Spanish World: El Greco, Velázquez, Zurbarán

The Milwaukee Art Museum, Milwaukee, WI

July 24, 2025, 6:15-7:15pm

A conversation centered on the circulation of artists and artistic models across the Hispanic world. Moderated by Tanya Paul, the Isabel and Alfred Bader Curator of European Art, and Tanya J. Tiffany (University of Wisconsin–Milwaukee), with Laura Bass (Brown University), and Rosario I. Granados (Blanton Museum of Art). The show, featuring 57 paintings from the collection of the Hispanic Society, includes works by those Spanish masters in the title but also by Alonso López de Herrera and Sebastian López de Arteaga, and other artists active in Colonial Mexico and Peru.

For more information visit: <https://mam.org/events/>

| 2025 CAA ANNUAL MEETING MINUTES |

College Art Association Annual Business Meeting
New York Midtown Hilton

Executive Committee Officers Presiding: Ana Franco (President), Lesley Wolff (Vice President), and JoAnna Reyes (Secretary-Treasurer)

Meeting called to order Thursday, February 13, 2025, 1:05pm (EST)

In attendance: 60 members

MEETING MINUTES

1. Approval of Minutes from 2024 Meeting

-Minutes formally approved without revision.

2. 25th Annual ALAA-Arvey Foundation Book Award (Lisa Trever, on behalf of committee)

-The book award committee, comprised of Lisa Trever (Chair), Ilona Katzew, and Adele Nelson, voted to present the prize for especially distinguished book in Latin American Art History to Juliet Wiersema for *The History of a Periphery: Spanish Colonial Cartography from Colombia's Pacific Lowlands* (University of Texas Press, 2024)

-We acknowledge and thank Margaret C. Arvey and the Arvey Foundation for funding this award.

3. 6th Annual ALAA-Thoma Foundation Exhibition Catalogue Award (Gabriela Germana, on behalf of committee)

-The exhibition catalogue award committee, comprised of Rosario Granados (Chair), Gabriela Germana, and Audrey Hobart, has unanimously voted to present the exhibition catalogue award to James Oles for *Mexichrome: Fotografía y color en México* (Mexico City: Museo del Palacio de Bellas Artes/Instituto Nacional de Bellas Artes y Literatura, 2023).

- Honorable mention is given to Rigoberto Luna for *Soy de Tejas: A Statewide Survey of Latinx Art* (San Antonio: City of San Antonio Department of Arts and Culture, Centro de Artes Gallery, 2024)

- We acknowledge and thank the Carl and Marilyn Thoma Art Foundation for funding this award.

4. 7th Annual ALAA Article Prize (Derek Burdette, on behalf of committee)

-The article award committee, comprised of Derek Burdette (Chair), Margaret Jackson, and Danielle Stewart, has voted to present the article award to Savannah Esquivel for "Haunted Monasteries: Troubling Indigenous Erasure in Early Colonial Mexican Architecture." *Arts* 13, no. 61 (2024)

-Honorable mention is given to Lucy O'Sullivan, "Martyrdom in the Age of Mechanical Reproduction: The Photograph as Testimony and Trace in Mexico's Cristero War (1926–29)," *Latin American and Latinx Visual Culture*, Vol. 6, Number 1 (2024), 1–19 and to Trenton Barnes, "Blood, Obsidian, and the Teotihuacan Cult of the Mirror," *Ancient Mesoamerica*, 35 (2024), 1–21.

-We acknowledge and thank Edward J. Sullivan for generously funding this award.

5. 4th Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize (Carlos Rivas, on behalf of committee)

-The scholarship prize committee, comprised of Carlos Rivas (chair), Rosita Scerbo, and Jessica Gordon-Burroughs, has voted to present the ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize to Tatiana Flores for her article "The We Within: Oceanic Imaginaries of Caribbean Art," *La Escuela_Journal*, No. 1: 'Hydrocommons Cultures: Art, Pedagogy, and Care Practices across the Americas,' (eds) Lisa Blackmore and Alejandro Ponce de León (2024), 278–304.

-Honorable mention is awarded to Gigi Otalvaro-Hormillosa for her chapter "Michael Richards: Performance as Ritual and Black-Indigenous Haptic Visuality," *The Routledge Companion to Decolonizing Art History*, (eds) Tatiana Flores, Florencia San Martín, and Charlene Villaseñor-Black (2024), 544–554.

-We acknowledge LASA-VCS co-chairs Alexander Fattal and Cristina Luna Tamayo for their partnership in this initiative.

6. 10th ALAA Biennial Dissertation Award (Ana Franco, on behalf of committee)

-The dissertation award committee, comprised of Adam Jasienski (chair), Patrick Hajovsky, and Sean Nesselrode Moncada has voted to present the dissertation award to Anthony J. Meyer for "The Givers of Things: Tlamacazqueh and the Art of Religious Making in the Mexica and Early Transatlantic Worlds."

-Honorable mention is given to Madeline Murphy Turner for "What Women Write: Artist's Books, Postal Objects, and Independent Theater in Mexico City (1979–92)"

-We acknowledge and thank Susan Verdi Webster for generously funding this award.

7. 4th Annual Graduate Student Travel Award (Ana Franco, on behalf of committee)

-The ALAA Executive Committee has voted to present the travel awards to Leonardo Santamaría Montero (PhD Candidate Department of Art History and Visual Studies, Cornell University) and Catalina Cherñavsky Sequeira (PhD Candidate Department of Art and Art History, University of Texas at Austin)

-We acknowledge and thank Patricia J. Sarro for generously funding this award.

8. President's report (Ana Franco)

-Invites attendees to the second *ISLAA-ALAA Encuentro for Latin American and Latinx Art*, to be held Friday 2/14 beginning at 2:30pm. The Encuentro is comprised of a keynote lecture by Natalia Majluf and a reception immediately after. ALAA thanks ISLAA, and Blanca Serrano, for this productive partnership.

-Introduces proposed amendment to ALAA Bylaws- splitting secretary-treasurer into two positions: communications secretary and treasurer. Live voting takes place at 1:37 with 59 votes and unanimous approval of amendment.

9. Vice President's report (Lesley Wolff)

-Invites attendees to the ALAA Open Session for Emerging Scholars immediately following the business meeting. This year's speakers will be Nicole Jozwik, Joshua Gomez, Chasitie Brown, and Angela Pastorelli-Sosa. We thank this year's session co-chairs Gina McDaniel Tarver and Luis Gordo Pelaez for their efforts coordinating this panel.

-We invite volunteers to co-chair next year's ALAA Emerging Scholars Open Session; interested parties should contact Lesley Wolff (lwolff@ut.edu).

10. Secretary-Treasurer's report (JoAnna Reyes)

-ALAA is in good fiscal standing and membership continues to grow. In 2024, our membership grew by about 6% with half of new members being students. Our association is composed of nearly 600 active scholars and experts around the world.

-We gratefully acknowledge the 75 members that have already paid dues for 2025 and the 200+ members that paid dues in 2024. We gratefully acknowledge our individual sustaining members and generous benefactors whose contributions fund ALAA's awards and programs.

-We remind members to renew for 2025. ALAA's discounted auto-renewal subscriptions, member categories, rates, and payment can be found on the website. We especially encourage members that work with students to encourage them to join.

11. 7th ALAA Triennial Announcement (Jennifer Baez)

-The next triennial will be hosted at the University of Washington in Seattle, Oct. 8-11, 2026.

-The theme of the Triennial is "The Afro-Asian-Native Turn in the Arts of Latin America"

-The triennial will be cosponsored by the Division of Art History in the School of Art + Art History + Design and the Latin American and Caribbean Studies Program (LACS) in the Jackson School of International Studies, The University of Washington

12. Award Committee Vacancies (Ana Franco for Ray Hernández-Durán)

-We are seeking self nominations for the following award committee vacancies: Book Award, Article Award, Afro Latin/x American Scholarship Prize, Dissertation Award.

13. Website Updates (Ana Franco for Daen Huse)

-New website is coming soon with a more modern and interactive interface

14. Newsletter Updates (Ana Franco for Erin McCutcheon)

-A poll was emailed regarding going paperless for the newsletter. 34 responses in favor of the change with another round of voting to take place asynchronously.

15. LALVC Update (Mariola Alvarez)

- Encourages submissions and highlights availability of guest editor opportunities. Always seeking book review writers and reviewers for academic articles-please reach out to her or co-editor Liliana Gómez.

16. New Business from the Floor

-None

17. Call to Adjourn

-1:55 pm meeting adjourned

| MEMBERSHIP YEAR 2025 |

Please indicate the appropriate membership category below, and return the completed form via email to the Secretary-Treasurer: Jmreyel4@asu.edu

Membership dues have been paid online via

- ☐ PayPal.
☐ Venmo (@ALAA1979).



Membership Categories for 2025 Calendar Year*

Student (\$15)

Contingent faculty/adjunct, part- or full-time (\$15)

Retired, or non-U.S. (\$15)

Regular (\$45)

Institutional (\$60)

Sustaining (\$110)

Lifetime Retired (\$150) *one time payment

Regular Auto-Renew (\$35)

Institutional Auto-Renew (\$50)

Sustaining Auto-Renew (\$100)

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

- ☐ Are you a member of the College Art Association?
☐ Would you like to be included on the Association for Latin American Art listserv?

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986. We will send you a receipt via email.

THANK YOU FOR JOINING AND SUPPORTING ALAA

<http://associationlatinamericanart.org/>.

All Members receive the following benefits:

- Receipt of ALAA newsletter (published twice annually)
- Access to ALAA listserv
- Access to the ALAA Triennial Conference
- Access to directory and networking with 600+ members in the field of Latin American art
- Exclusive virtual and in-person programming with experts in the field
- Discounted subscription to Latin American and Latinx Visual Culture Journal (UC Press)

Lifetime Retired - \$150*

Eligibility: All retired scholars from the field who wish to maintain membership status in ALAA, but who do not wish to pay annual dues.

Individual Sustaining - \$110 (auto-renew rate - \$100)

Eligibility: Open to all individuals (no proof of affiliation required).

Additional Benefit:

- Acknowledgement in ALAA Newsletter

Institutional - \$60 (auto-renew rate - \$50)

Eligibility: Open to all public and private institutions, firms, associations, and corporations, their divisions and departments.

Additional Benefit:

- Membership for up to three individuals on faculty/staff

Regular - \$45 (auto-renew rate - \$35)

Eligibility: Open to all individuals (no proof of affiliation required).

Student - \$15

Eligibility: Open to all individuals currently enrolled as students (part or full time) at any university in the US or abroad.

Retired/Non-US - \$15

Eligibility: Open to all retired scholars from the field as well as all individuals whose primary residence is located outside of the US.

Contingent Faculty/Adjunct - \$15

Eligibility: Open to all contingent faculty** at any institution in the US or abroad.

*This rate is based on a one-time payment; this is not an annual rate.

**Contingent faculty includes part and full-time faculty who are non-tenure track appointees.

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit 501(c)3 institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President Ana Franco, at anfranco@uniandes.edu.co

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact the Secretary-Treasurer of the Association, JoAnna Reyes at jmreyel4@asu.edu

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in late September for publication in October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries may be sent to the Newsletter Editor, Erin L. McCutcheon at erin.mccutcheon@uri.edu. Materials may be uploaded by members at: <https://associationlatinamericanart.org/archive/>

| WEBSITE |

For information regarding the Association's website (www.associationlatinamericanart.org), please contact Daen Palma Huse, History of Art Department, University College London, Gower Street, London, UK WC1E 6BT. Email: daen.huse.20@ucl.ac.uk

| 114th CAA ANNUAL CONFERENCE 2026 |

Chicago, February 18–21, 2026



**ASSOCIATION FOR
LATIN AMERICAN ART**

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